

# CONTINENTAL

REFLECTING TODAY'S CINEMA

Vol.26 No.1 USA & CANADA \$1.50

"EYES of  
LAURA MARS"

Just a Gigolo

PLUS ALL THE USUAL LIVELY FEATURES AND ILLUSTRATIONS

# FILM REVIEW



From the Polish film, 'The Film Test' directed by A. Holland, P. Kedzierski and J. Domaradzki and seen at the San Sebastian Festival. See page 12.

## *FROM THE FESTIVALS*



From Nagisa Oshima's 'Empire of Passion' to be seen at the forth coming London Film Festival opening with 'Newsfront' November 15th. See page 14.

# CONTINENTAL FILM REVIEW

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Lisa Taylor and Darlaine Fluegel  
in *Eyes of Laura Mars*  
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any particular city or region.

## LONDON FESTIVAL



Ingrid Bergman and Liv Ullmann in a scene from Ingmar Bergman's 'Autumn Sonata' to be seen in the forthcoming London Film Festival. It's the story of a famous pianist and her relationship with her eldest daughter.



Orson Welles as Othello in 'Filming Othello' to be seen in the London Festival

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PAUL von Przygodski (David Bowie) is a young gentleman of Prussian descent. His background is military, and, as a consequence he believes that his destiny lies in his ability to prove himself in battle. To perform with honour, to die with honour even, that must be the pointer to the direction of his life.

But Paul von Przygodski comes too late to the Great War. He arrives in November 1918 just in time to hear the official announcement that the war is over. But his commanding officer Capt. Kraft (David Hemmings) has other ideas, and forces Paul to join him in one final push over the trenches that results in Paul being caught in the last explosion of the war and leaves him uniformless, clutching a French helmet in his hand.

As he awakes from a lengthy coma, he is heralded as the final war hero of the small French town near where the explosion occurred. To the embarrassment of the local dignitaries assembled for their hero's awakening, he is discovered to be German and thrown ungalantly onto the streets and left to make his own way back to his Fatherland.

He arrives to discover that the city of Berlin has undergone many changes since his enthusiastic departure. His family's elegant town apartment has been turned into a pension, his Father (Rudolf Schundler) has suffered a stroke upon hearing that the war is lost; his Mother (Mena Schell) is working in undignified circumstances at the nearby Turkish Baths and generally there seems little place for him in the new scheme of things.

What hope is there for an officer, trained for battle and heroism, in a land of unemployment, inflation and no sense of purpose? Even his aunt Hilda (Hilde Weisner) sells his only evidence of the last few months, a sucking pig.

To next page.



Left: David Hemmings as Captain Hermann Kraft, a psychopathic schizophrenic with rampant sexual perversions, persuades Paul to make the last attack of World War I with the result that Paul is blown up — but not fatally.



# 'Just A Gigolo'

JUST A GIGOLO, directed by David Hemmings and produced by Leguan-Film is just about the biggest production seen in the Berlin studios since the war — budget in the neighbourhood of £3,000,000.

Hemmings not only directs but plays a major part in the film opposite David Bowie. Other big stars include Sydne Rome, Kim Novak, Maria Schell, Curd Jürgens, Erika Pluhar, Evelyn Künneke and, after 40 years, her return to a German film to sing the title song — Marlene Dietrich.

The various locations create an authentic atmosphere impossible elsewhere: the old, dilapidated nightclub Lutzower Lampe; the luxurious Palace Hotel Gehrhus; the Café Wien (just as it



was in 1920); Chaussee Square (genuine Berlin-Kreuzberg) with its neo-baroque facades dating back to the Grunderszeit, a time (1850-1900) of wild speculation.

The action begins on the last day of World War I and continues into the celebrated twenties, at once a fervent maelstrom of ideology and vice; despair and blatant opportunism.

For two decades the roots of National Socialism were allowed to probe deeper and deeper into the economic and psychological soil of a nation to surface suddenly in the thirties, a strong, poisonous plant which neither Germany nor Europe could stamp out.

Illustrations this page: David Hemmings checking the camera and directing scenes for his new film, 'Just a Gigolo'.

In his attempts to find some footing for a future, Paul tries many routes. His childhood friend, the housekeeper's daughter, Cilly (Sydney Rome) is a young lady of histrionic abilities who has joined the fashionable left wing movements of the day. Singing in the streets and involving himself in workers' meetings, however, does not seem right for Paul.

The young Przygowski is, in fact, a total anachronism — but he does have one quality that takes him some time to capitalize upon. His vulnerability makes him desperately attractive to women.

A Prussian General's widow (Kim Novak) contributes to his physical education by providing a decent wardrobe and an introduction to the kind of sophisticated elegance only an older woman can provide. Eva (Erika Pluhar), an upper class prostitute whom Paul much admires, gently demonstrates that he must learn to be flexible in this new age. All around him, for one reason or another, the people whose paths he crosses seem to be selling themselves in the name of self-preservation.

Paul's old army captain persuades him that he should join the new movement to the right. With him he says, lies the path of true heroism; the path to a new Germany. But Paul finds himself ill-at-ease and when he presents Captain Kraft to his family the resultant confrontation once again leaves him purposeless.

Even Cilly, who has given up political beliefs for a life as a night-club singer, deserts him, lured away to the United States by talk of film and fortune.

Totally alone, sitting in the strange Lützower Lampe night club where Cilly worked, Paul is offered an opportunity to escort an elderly woman, Frau von Aekarle (Evelyn Kurtnke). Rich, hideous, she purchases his services through the normal channels of the famous Eden Bar and, almost without realising it, Paul becomes a gigolo.

Formally recruited by the Baroness v. Semering (Marlene Dietrich), he finds himself part of a new style regiment, complete with uniform, code and, in some ways, honour. He, too, has joined those who are willing to sell themselves to survive.

In a cinema he watches Cilly's success when her new Hollywood film appears in Berlin. Outside, the movement of the right — the brown shirts — march almost unnoticed by the crowds. Paul has become successful but his original destiny, his original belief in his background and upbringing, have been denied him.

In a last meeting with Cilly at the celebrations for her marriage to a German Prince (Curd Jürgens) Paul realizes how much and how little they share. He leaves the party to return to the deserted Eden Bar to hear the Baroness v. Semering sing the song on which the Gigolo story is based ("Schöner Gigolo, Armer Gigolo") and which describes the inconsequence of his life.

As Paul leaves, Communists and Nazis fight in the streets. For some years such open clashes have been commonplace. Paul is lost in his own thoughts, and hardly notices when he is struck down by a stray bullet and lies dying on the pavement: dressed to perfection and handsome as he has been always.

Both sides wish to claim the body as a martyr for their individual causes but

# PENSION v. Przygods 2. Etage



Paul von Przygowski (David Bowie) makes his way back to Germany with his one prize — a pig.

Captain Kraft, whose paramilitary organization is now fully integrated into the party, succeeds and Paul is laid out with full military honour at the Nazi Headquarters.

His family look on as Kraft eulogizes on Paul's heroism.

Paul von Przygowski has died a hero.

Gigolo traces Paul's struggle against the background of a tortured, decadent Berlin during the period 1918-1928. Basically it is a tragedy without political overtones but the canvas of the times would be incomplete without references to the prevailing situation. The film suggests that in hard-pressed moments people are, perhaps, too easily ready to accept the least line of resistance.





Sydne Rome as Cilly, Paul's childhood sweetheart, now an attractive young woman full of ideas on political reform.



Paul meets Halge (Kim Novak) widow of a Prussian General who buys him new clothes.

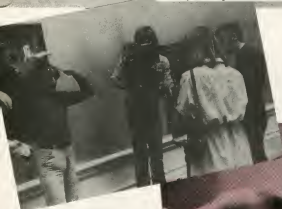
Paul meets the now successful Cilly (she has become a film star) who marries a Prince (Curd Jurgens).



Paul becomes a singer.



Don Boyd (looking over camera facing right) organizing a shot from his new film 'Sweet William'.



▲ Don Boyd, directing on art gallery scene (behind him is the celebrated Dutch picture 'The Wedding')

# 'Sweet William'

Jenny Agutter and Sam Watarston in a scene from 'Sweet William', produced and directed by Don Boyd. ►







The time, the present; the place, London. The story opens at London Airport.

Ann is saying goodbye to her boyfriend, Gerald, who is off to take up a teaching post in New York. Ann is supposed to follow him in due course. Nagging Gerald for having been rude to her mother, they part unemotionally — Ann rather relishing the 'drama' of the scene.

Back at her flat Ann finds her Mother reading her letters, and although it's not an unusual occurrence, a row develops: Mother being disgusted with Ann and Gerald who made noisy, rather drunken love the night before. She is puritanical, essentially middle-class, and a snob.

Ann's flat is rented from the bohemian Mrs. Kershaw who lives downstairs with her daughter Daisy and her health-fanatic lover, Roddy. Ann agrees to attend a school concert in which Daisy is participating and it is there that she meets William, attending the event with his two young children. At once she is drawn to this assertive and attractive young man who evidently wants to develop their relationship.

William tells Ann he is a writer and will be on television the following day. Impulsively he sends her a TV set so that she can watch him. While Ann is engrossed in the programme, her cousin Pamela arrives. She finds Ann mesmerised and already in love with the charismatic William.

Pamela is pregnant and desperately wants an abortion, a plight that passes unnoticed by Ann now in an euphoric mood.

William gives his new conquest a ring — something that her fiancé neglected to do — and, within a few hours, he takes Ann to bed ... the beginning of a passionate affair.

But it's not long before Ann is jealous of William's attentions to the pregnant Pamela — an indication of future problems, although he continues their obsessive affair and soon moves in to Ann's flat (despite the 'minor' complication that he is still married to his second wife, Edna). Gradually he takes over the household, persuading Ann to break off her relationship with Gerald and to give up her job.

Meanwhile, Pamela, who has had a marriage, is coaxed by William and the relationship between Ann and William is increasingly complicated by his visits to Pamela in hospital, as well as to his family, and to the landlady Mrs. Kershaw. Pamela moves back into the flat and William suggests a holiday for the three of them. At this Ann rebels, sending Pamela, as she thinks, to her boyfriend.

This assertion of her independence, however, proves only the beginning of further problems for the vulnerable young girl, dominated by her p.m., obsessed mother and her quiet but aloof father, Captain Walton. Mesmerised by the carefree, intellectual, spendthrift William, she finds in the coming months that life with a man she has to share with many others (both men and women), is a challenge that she must ultimately find the strength to face.

William is the type of man everyone meets once in their life ...



Left: Scenes from 'Sweet William' with Sam Waterston as William, Jenny Agutter as Ann and Geraldine James as Pamela.



# EYES

The drama and suspense of *Eyes of Laura Mars* begins with a gala premiere art showing at one of New York's finest SoHo galleries, where the work of fashion photographer Laura Mars is on display. This opening sequence is characteristic of the film's unique pictorial imagery. Here, the rich, the famous, and the press are mingling to appraise Laura's photography that has stunned and captivated the public. Several real-life personages appear in this scene as themselves, including New York television personality Bill Boggs and renowned fashion designer Calvin Klein.

The photography for this exhibit sequence, with themes often coded in dazzle and startling improprieties, were especially created for the filming by Berlin-born

# OF LAURA MARS

Lieutenant John Neville (Tommy Lee Jones) inspects some of Laura Mars' controversial work at her exhibition of contemporary fashion photography. Laura has created a pictorial world, both beautiful and bizarre, but how much of this strange world is due to the events that haunt and terrify her? (Columbia).



Above: Laura Mars is suddenly scared when she is handed the gun she wishes to use in her fashion shot (opposite). From 'Eyes of Laura Mars' with Faye Dunaway as Laura, an internationally famous photographer and Tommy Lee Jones as police lieutenant John Neville who is both in love with her and investigating her background.



Above left: Laura holds the gun that John has given her ready for when she thinks the killer is approaching.

Above right: Laura crouches down on the stairs at her studio scared that the killer might be chasing her.

Helmut Newton (whose controversial photos comprise the widely discussed book, *White Women*) and the sought-after New York fashion photographer, Rebecca Blake.

"We spent a lot of energy and money," says producer Jon Peters, "in developing the right look for these photographs — both beautiful and bizarre, perhaps, but central to our story." The photographs appear as huge blow-ups (one measuring 20 by 36 feet) in the SoHo gallery sequence.

Undoubtedly a "star" of *Eyes of Laura Mars* are the unusual, dramatic visuals in the film. The highly stylized settings by noted production designer Gene Callahan and art director Bob Gundlach range from

Continued on page 51.



Above: Laura Mars (Faye Dunaway) poses one of her favourite models for a spectacular shot. Two of her favourite models are Michaela (Lisa Taylor) and Lulu (Dorlene Fluegall) who share an ambiguous friendship.

Below: Laura's spectacular photographic studio with its models, indoor pool, overhead walkway and glassed atrium is one of the action centres of *Eyes of Laura Mars* directed by Irvin Kershner.



# SAN.... SEBASTIAN

THE SAN SEBASTIAN film festival recently celebrated its twenty-sixth birthday although the verb is rather too lively for an event that sadly suffered at the hands of a somewhat eccentric, Basque-orientated new directorate who often left foreign guests with the feeling that they were redundant.

It seems foolhardy to have thus jeopardized the international status of the festival for even with the political situation prevailing in past years San Sebastian did secure the big names and major films (that alone put a film festival on the map) as well as providing a view of many smaller but worthwhile productions.

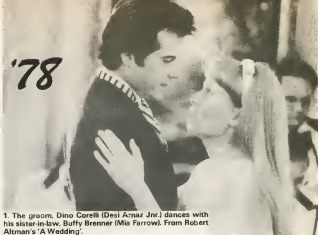
This year there were a few films of both genres but a conspicuous diminution of flown-in guests and welcoming festivities but tension there often was as newly appointed organisers and rate participants came near to blows over programme clashes, poor projection and latent inhospitality.

This year's festival was particularly marked by an impressive array of films by women directors (with Marta Meszaros, Larissa Schepitko, Nelly Kaplan and Agnes Varda, among others, present), earnest little gatherings of Basque film-makers and an extensive section of films on the theme of homosexuality. Many Spanish gay films were shown in the official competition, perhaps benefitting from the new liberal attitudes prevailing since the death of Franco as well as trailing the success of Jaime Chavari's *To an Unknown God* which won the Grand Prix here last year.

The theme appeared in various guises (documentary, fiction and fantasy). The grimmest, yet exerting a horrified fascination, was *The Assassin of Pedralbes* a study of a highly intelligent but somewhat wild-eyed pederast who murdered the wealthy couple employing him as chauffeur. Remarkably outspoken in its details (the subject was filmed in prison recounting his background and misdeeds straight into the camera, with occasional forays outside to interview family, neighbours and doctors) it would have otherwise made excellent television. It is a cry for freedom that is difficult to ignore, but impossible to heed.

A subdued flamboyance was found in the fictional narratives. Remarkable, on any level, was Pedro Olea's latest film *A Man Called Autumn Flower* set in the 1920s in Barcelona, a city which evidently rivalled Weimar Berlin as a cosmopolitan oasis of social and cultural animation. In a prize-winning performance José Sacristan plays an outwardly ultra-respectable young lawyer whose inner tensions are released at night in a drag cabaret where he performs some fetching numbers in exotic attire. These sequences are brilliantly handled and contribute much of the film's humour in the face of its tragic conclusion for the 'hero' is impelled by his nature to campaign for the freedom of others and, with his lover and their affectionate hanger-on, he plots acts of anarchy, the grandest of which is to blow up an express-train bearing the dictator on a state visit to Barcelona.

## '78



1. The groom, Dino Corelli (Desi Arnaz Jr.) dances with his sister-in-law, Buffy Brenner (Mia Farrow). From Robert Altman's *A Wedding*.



The inevitable happens: treacherous associates from the underworld inform on the attempt and Autumn Flower goes to his fate calm and secure in the arms of his friend. Decor and direction are firmly controlled and the film journeys through the twilight zones without a hint of salaciousness or sensationalism.

In sharp and bitter contrast was Mexico's *The Place without Limits* which, by some aberration, took a Special Jury Prize. Set in a seedy hotel of no repute at all, it depicts the fatal attraction of La Manuela, (an aging transvestite flamenco dancer and devoted father) for the macho lorry-driver Pancho. Pancho has returned to their village filled with desire for Manuela's daughter but, drunk with the music of love, he succumbs to the infelicitable and is drawn in a whirling dance towards the father. Socially significant for a country obsessed with virility it is so badly designed and directed (by Arturo Ripstein) that it ruins its potential. For all its visual impact it might have been photographed

through Inoleum and the clumsy climax (as Pancho, enraged, pursues La Manuela down an endless cobbled street in his lorry) provoked hoots of hilarity.

More deserving its acclaim was Manuel Gutiérrez Aragón's *Somnabulists* (he won the director's award), an absorbing political fairy-tale with a style reminiscent of Bunuel and Fellini. A librarian is injured in the riots against the recent Burgos trial in Madrid. It provokes in her, changing moods that draw her into a complex world where dream, actuality and theatre mix and interact as mysterious characters urge her to destroy her mother for her own salvation. A very inventive, confusing but mesmerizing new work from the director of *Camada Negra* which took a prize in Berlin last year.

An original approach marked *Le Dossier 57*, the more watchable of the two French entries in competition (Iraj Azim's *Utopie* in spite of the mystifying presence of Dominique Sanda and largely because of the hang-dog grimaces of Laurent Terzieff) was an unbelievably soporific charade,



4. From 'Alambriste' (The Illegal).



7. From the Danish film, 'Skytten'.

6. Violent moment from Manolo Gutierrez's 'Sonembulos'. Ana Balen is seen foreground.

2. John Cromwell as Bishop Martin and Lillian Gish as Nettie Sloan the groom's grandmother and family matriarch. Robert Altman's 'A Wedding', which opened the San Sebastian festival.



pseudo-poetic and pretentious as it followed a teacher's trek after 'an interior' promised land.

Michel Deville adopted the technique of *The Lady in the Lake* to some extent in compiling *Le Dossier 57* which works through the subjective camera (mostly full-face interviews) to analyse the life and vulnerability of a diplomat subjected to a security check after applying for a new post. Cold, clinical and frightening in its implications on total surveillance and the new computer god which shapes our destinies. The film shared the Silver Shell award with *Just like at Home*.

The efforts of one man against state progress were seen in a competent politico-ecological thriller from Denmark, *Skytten* (The Sharpshooter). A journalist's televised bland assertion of total commitment to a campaign against a nuclear reactor about to be opened in Copenhagen prompts a supporter to take more desperate means by methodically firing down on passing innocents as a way of forcing the authorities to succumb.

From Hungary, Maria Meszaros's latest film *Just like at Home* was a gentle study of a prodigal son returning from the States to his family and lover (Anna Karina, always good to see), and being completely unsettled by the change of atmosphere. Only a new friendship with a winning little girl keeps him from total alienation. A heavier theme is treated in Andrzej Wajda's latest 'lost' film *Man of Marble* which was shown in the Market section and may now receive more exposure in the West, after its controversial impact in Poland. It contrasts two generations' views of Poland as an ambitious and slightly neurotic student researches a film project for her diploma and attempts to discover why a worker-hero (once hailed as a champion brick-layer during the post-war reconstruction period) was suddenly and thoroughly disgraced.

It is a long but entirely engaging film, recounted through flashbacks and simulated 'film' documentaries, sweeping away all illusions about politics and the deceitful workings of the state.

On a lighter but no less satiric level Robert Altman's *A Wedding* had a triumphant world premiere. High and low

society meet and mate at a post-nuptial reception crowded with extraordinary characters (and a very top line cast: Geraldine Chaplin, Vittorio Gassman, the splendid Lillian Gish and actress award-winning Carol Burnett) who, between them, represent a panoramic attack on American manners.

The Grand Prix also went to America, to Robert Young's *Alambriste* (literally, one who walks the wire, hence the one who sneaks under the wire separating Mexico from the States). Roberto, a young Mexican leaves his wife and child to seek (illegal work farther North. He finds and loses new friends and loves and is caught and re-caught by the police and deported. Realistic but neither too grim nor too fanciful, it follows Domingo Ambriz (very expressive although his grasp of English is slight) through various menial jobs and registers his bemused response to the eccentricities of his new society.

Less happy in a foreign land was Claude Chabrol whose Canadian-set police *Blood Relatives* showed little of his customary gloss and style. A kind of internecine family plot it has a fine opening — screams in the night, downtown streets awash with rain and blood as a maniac girl rushes into a police station gibbering with fright — it made flatish use of Donald Sutherland, David Hemmings, Donald Pleasence and an indifferently-dubbed Stéphane Audran as we eventually learn who really did what to whom (though we suspected it all along).

But no quibbles about Woody Allen's latest film which closed the festival. *Interiors* sees him also directing in a foreign place: the almost time-and-space-less chambers of a wealthy American family who push their perfectionist mother, Geraldine Page (quite magnificent as the interior decorator who creates a world she can no longer live in) to several suicide attempts. There is none of the expected humour (the style is extraordinarily close to Bergman) and the script reminiscent of Chekhov. Diane Keaton and Sam Waterston are marvellous as gifted poetess and leftist brother-in-law and Maureen Stapleton brings Jewish warmth as the new, displacing wife. It is, perhaps, a kind of grim parody, exploring the silent comedy of love and hatred and the whole damn thing.

Phillip Bergson

5. From Andrzej Wajda's 'Man of Marble'.



# ★ LONDON FILM FESTIVAL



THE LONDON FILM FESTIVAL, which opens on the 15th and runs through to the 30th of November has, as usual, a discerning range of productions, some seen at previous festivals this year, others selected by the London Film Festival. It remains, of course, non-competitive.

The following are due to be shown in the festival but there can be last minute additions or changes:

Walerian Borowczyk's latest film, made in Italy, *Behind Convent Walls* which is due to be released here soon by New Realm; Ingmar Bergman's keenly awaited *Autumn Sonata* starring Ingrid Bergman and Liv Ullmann (A Norwegian-West German film); Robert Young's *Alambrista* (USA); Colin Gregg's *Begging the Ring* (Great Britain); Paul Schrader's *Blue Collar* (USA); Monte Hellman's *China S. Liberty* (Italy); Giuliano Montaldo's *Closed Circuit* (Italy); Andrzej Wajda's *Come Inside* (Poland); Nanni Moretti's *Ecce Bombo* (Italy); Nagas Oshima's *Empire of Passion*

(a Japanese-French production); *Evanshead* (USA); Kieron Hickey's *Exposure* (Ireland) and Orson Welles' *Filming Othello* (USA).

The episodic German film (several directors) *Germany in Autumn*; Bruce Beresford's *The Getting of Wisdom* (Australia); Sumitra Peries' *The Girls* (Sri Lanka); Hans C. Blemenberg's *Hell of a Good Life - Howard Hawks* (West Germany); Wes Craven's *The Hills have Eyes* (USA); Zoltan Fabri's *Hungarians* (Hungary); Nikos Panayotopoulos's *The Idlers of the Fertile Valley* (Greece).

Donald Crombie's *The Irishman* (Australia); Phil Mulloy's *In the Forest* (BFI Production Board); Jaime de Arminan's *It's never too Late* (Spain); Edward Bennett's

*Life story of Basil* (GB); Maurice Hulton's *Long Shot* (GB); Harry Kurnell's *The Lost Paradise* (see this issue); Ronald Chase's *Lulu* (USA); Wajda's *Man of Marble* (Poland); Donner's *Man can't be Raped* (Sweden); Yauuz Ozkan's *The Mine* (Turkey); Bill Douglas's *My Way Home* (GB).



Top: From Phil Noyce's 'Newsfront' which opens the festival.

Above: From Giuliano Montaldo's 'Closed Circuit'.

Left: From Walerian Borowczyk's 'Behind Convent Walls'.

Right: From the new German film 'Germany in Autumn'.

Below: Volker Schlöndorff (centre) directing an episode from 'Germany in Autumn'.



Left: From 'My Way Home', the third film in Bill Douglas's magnificent personal trilogy about a boy growing up in a poor district of Scotland slowly discovering his own identity.

Below: From Edward Bennett's 'The Life Story of Baal' — a British Film Institute Production Board film.

Bottom: From 'The Life Story of Baal'.



## AT THE NATIONAL FILM THEATRE

Phil Noyce's *Newsfront* (which opens the festival); Oldrich Lipsky's *Nick Carter in Prague* (Czechoslovakia); Ron Peck's *Nighthawks* (GB); Borislav Savitrac's *Not everything that flies is a Bird* (West Germany); The Thulin, Josephson, Nykvist Swedish production *One and One*; Maurice Pialat's *Passez le Bac* (France); Wim Verstappen's *Pastorale* 1943 (Holland); Bob Quinn's *Putin* (Ireland); Gonzalo Herraide's *Race, The Spirit of Franco* (Spain); Claude Goretta's *The Roads of Exile* (Switzerland); Losey's *Roads to the South* (France); Minal Sen's *The Royal Hunt* (India); Jack Gold's *The Sailor's Return* (GB); Frantisek Vlaci's *Shadows of a Hot Summer* (Czechoslovakia); Frederick Wiseman's *Sinai Field Mission* (USA).

Roger Donaldson's *Sleeping Dogs* (New Zealand); Ivan Nickiev's *Stars in the Hair, Tears in the Eyes* (Bulgaria); Kim Longinotto and Claire Pollack's *Theatre Girls*; Ian Film Group's *Tongpan* (Thailand); *Tree of Wooden Clogs* (Italy); Luc Béraud's *Turtle on its Back* (France); Wan-Lai-Ming's *Up-roar in Heaven* (USA); Robert Altman's *A Wedding* (USA); Risto Jarva's *The Year of the Hare* (Finland); possibly Woody Allen's *Interiors*.

The number of countries sending films increases every year which is a double-edged factor. While it is interesting to see work from as wide a field as possible, it is essential that they all maintain a festival standard. The proof will be in the viewing.

There is, as usual, and perhaps naturally, a large number of BFI Production Board films. This Board has been responsible for the magnificent Bill Douglas trilogy and the impressive *Hamlet*, and Winstanley but a lot of other films from this stable have hardly warranted a festival showing and the fact that British commercial cinema is thinly represented tends to create an odd view of British film production.

However, suffice that the festival continues and that so much is achieved on so small a budget.

A SCOT BY DESCENT but born in Windsor — "right opposite the castle" — Caroline Munro wanted to study Art but a course at Lucy Clayton's modelling school led to a six-day assignment in Malta where she was asked to walk fully clothed into the sea. The shot became the lead picture of the campaign and later when Caroline's picture appeared in the American edition of *Vogue* it was seen by Paramount chief Charles Bluhm who cabled London requesting a screen

## Caroline Munro

test. The result was Caroline's first film *A Talent for Loving*.

Following this she signed a year's contract with Hammer Films after Sir James Carreras had seen her on a Lamb's Navy Rum poster and she appeared in *Dracula A.D. 72* (recently seen on TV), *Captain Kronos*, *The Golden Voyage of Sinbad*, *I Don't want to be Born*, *At the Earth's Core* and, of course, as the girl who goes gunning for Bond in *The Spy who Loved Me*.





# Two For Adventure

Anika Pavel — plays Carol, aide to The Golden Lady who uses her body to advantage against ruthless international businessmen.

A stunning red-head with green eyes and a perfect figure, Anika Pavel is ideal for the role of Carol, the beautiful and sexy aide to The Golden Lady.

Born 26-years-ago in Tmava, Czechoslovakia, Anika came to England in 1967, and worked as an au pair in Ipswich for nine months before settling in London. During her first year she took a string of part-time jobs, including being a playboy bunny, before her first break came. As a joke, two

friends entered her photograph for a modeling competition, and to their surprise Anika won. It was the beginning of her very successful modeling and acting career.

Her many television appearances include *Professional Foul* by Tom Stoppard — a play about occupied Czechoslovakia, 5-series with the comedy team The Two Ronnies, and television specials with comedians Mike Yarwood, Les Dawson, Frankie Howerd and Benny Hill. Her film credits include the James Bond film *The Spy Who Loved Me*, *The Wild Geese* and *The Greek Tycoon*.

## TWO FABULOUS GIRLS FROM THE FORTHCOMING 'THE GOLDEN LADY'.



▲ June Chadwick — personal aide to The Golden Lady with a brilliant brain as well as beauty.

Blonde and blue-eyed June Chadwick was born in Solihull, Warwickshire in 1963. Educated at Rodean, the exclusive girls school near Brighton, she was a rebellious student, preferring to play the guitar and singing, to lessons. Eventually she persuaded her parents to let her study singing and piano at the Royal Academy of Music.

Her film roles include a small part in *The Prince and the Pauper*, and *The Comeback* starring Jack Jones. *The Golden Lady* is her first starring role.



# French Cinema

From Jean Schmidt's 'Comme les anges déchus de la planète Saint-Michel', an important social document about people living on the fringe of modern cities.



NORMANDY HAS AN established place in French history and literature and it looks as if it's going to have a place in the history of the cinema too, with two original film festivals at Deauville and Trouville, the first being devoted to American Cinema and the latter running under the title of *Festival régional du jeune cinéma français*.

According to Bruno Decharme, the President of the Trouville event, the *raison d'être* is the defence and the promotion of the *cinéma d'auteur*. This year sixty films, embracing features, shorts, Super 8 and Video productions, were presented.

Very representative of the new French *cinéma d'auteur* was Joseph Danan's *Souvenirs des années tragiques* (Memories of the Tragic Years). Danan, a French teacher, financed this, his first full-length film, himself and, by using actors and technicians who were prepared to work for friendship rather than money got away with a budget of around £3,000. It only goes to show what can be done if one has the determination.

As it is *Souvenirs* is an introspective and imaginative film about an actor who meditates on his work and his own, real-life character, fusing memories of actual events with dream encounters. Although quite clear in its exposition a second viewing offers a deeper insight and the film won two prizes.

Charles Nemes' slapstick comedy *Les héros n'ont pas froid aux oreilles* (Heroes don't have cold ears) is a frankly popular piece in an almost Abbot and Costello vein in which two cousins (sharing the same flat and working in the same bank), meet a girl hitch-hiker. Some good laughs but the effort is a bit wearing.

Two unusually interesting films were Tony Gatlif's *La terre au ventre*, about four sisters living on a farm with their ailing



Daniel Auteuil and Gérard Jugnot in Charles Nemes's 'Les héros n'ont froid aux oreilles'.



Jacques Burloux and Catherine Le Cocq, new anti-heroes of a modern 'A Bout de Souffle' — Jean Louis Daniel's 'Trottoir des élongés'. Daniel is a director to watch.



mother during the Algerian war and Jean-Louis Daniel's *Le trottoir des élongés* almost on *A Bout de Souffle* of the seventies although the film owes as much to Daniel's own talent as to the influence of Godard the acknowledged 'godfather' of today's young French cinema — a generation that has been much influenced by the *Nouvelle Vague*.

The Trouville festival is also strong on documentary films. Jean Michel Carré's *Alerte les Enfants* (Grand Prix du Public) effectively shows how selection begins as early as the nursery school while Jean Schmidt's *Comme les anges déchus de la planète Saint-Michel* is an important social piece centring on six young people living on the fringe of society, types to steer clear of if you're in the Latin Quarter of Paris near the Boulevard Saint Michel, or the Beaubourg Museum where Schmidt filmed them.

Using just photographs Noelle Boisson's *Charles et Céline* effectively creates a biographical study while Jean-Pierre Jeunet's *L'Evasion* uses puppets to show a prisoner's dreams of escape.

Disappointing was Christine Ven De Putte's first feature, *Poker menteuses et Revolver Maso* — a dull encounter between two women.

But perhaps the most important, indeed the revelation of the festival, were the Super 8 films shown in the room of the Casino. The 'SB revolution' was much discussed for the medium was shown to be perfectly effective in the hands of a genuine film-maker such as Michel Médieux whose comic *Potite histoire acide* about an unemployed young man who meets a girl from the columns of classified advertisements won the Super 8 prize. Jacques Tati commented: "I haven't seen anything like this in fifteen years." V. Toledano

Natives barter with Father Simon (Jacques Monnet) and Father Jean de la Croix (Peter Berling) in a scene from the award-winning film 'Black and White in Colour'. It's the story of two forgotten, neighbouring colonies (one French one German) on Africa's Ivory Coast. It is 1915. There's an easy, indolent relationship between the two — until the news filters through that Germany and France are at war. Directed by Jean-Jacques Annaud it is a beautifully observed, quietly satirical comedy that has its sorry implications. (United Artists).

Jean-Jacques Annaud, whose *Black and White in Colour* will be seen here this month (United Artists) has started on his new film *The Herring* with Patrick Dewaere starring.

Jeanne Moreau is well under way with her new film *Adolescence* in which Simone Signoret and the German actress Edith Clever star.

George Hamilton, George Peppard, Horst Buchholz, Jean Pierre Cassel, Sam Wanmaker, Ray Lovelock and Capucine star in a new co-production war epic (France, Italy, Spain) *From Hell to Victory*. It is being shot in English and has a 3 million dollar plus budget.

Catherine Deneuve, whose *Second Chance* is currently premiering in London, is due to make a film directed by producer-director Claude Bern whose company is producing Polanski's *Tess*.

Illustrations 1 and 2: Isabelle Adjani and Jacques Dutronc in 'Violette et François' now premiering in London. (Gala). Isabelle Adjani made her name here in 'Story of Adele H' and Polanski's 'The Tenant' and can also be seen in 'Driver'. 'Violette et François' is the story of a couple with a small child. She is steady, he is a rolling stone and finally turns to petty theft. She joins him and is caught, then he is arrested for a more serious offence. He gets a three months suspended sentence and they try to go straight. But will they manage it?



# WOMAN BETWEEN DOG AND WOLF

1. Lieve and Adriaen are married, effresco style. From 'Femme entre chien et loup'. A new film by the distinguished Belgian director, André Delvaux.

# NEW FILMS FROM BELGIUM

5. After the Liberation the Belgians seek out collaborators and Nazis.

4. Retention is a fact of life during the war.

3. Adriaen takes a keen part in youth movements.

2. Adriaen instills some of his fanaticism into pre-war youth.

# THE LOST PARADISE

Willeke van Ammelrooy and Hugo van den Bergh (as Benjamin) in Harry Kumel's 'Het Verloren Paradijs'.

Hameelen is a typical Flemish village where the Rolus family has been chateaux and burgomasters from generation to generation. A threat now looms over their idyllic paradise. A motorway is to be built in the area and the authorities have decided that it should cross their land.

Benjamin Rolus (Hugo van den Bergh) would prefer the motorway to bypass his property and go straight to the village. This would mean the expropriation of land owned by a few less fortunate villagers.

But Jan Boel (Bert Andrieu), leader of the opposition, has no intention of letting such an opportunity slip through his hands. He is still smarting from clashes with the Rolus family in his youth and is firmly resolved, this time, to have his revenge.

As a young girl, Pascale was no stranger to the rivalry between Boel and Benjamin. She herself played a decisive role in their lives.

Now, this attractive young woman (Willeke van Ammelrooy), twenty years after an unforgettable encounter in the old hunting lodge, is back in the chateau at Hameelen.

To what purpose?

Obviously there is something more involved than simple rural politics.

The paradise lost or 'the rebirth of a re-ruled love, embraces a blind passion of youth amid village intrigues, communal demagoguery, plots and counterplots on a large scale. On a very large scale

FEMME ENTRE CHIEN ET LOUP (Woman between dog and wolf) is André Delvaux' fifth film having written the scenario with Ivo Michiels who collaborated with him on the art film, *Dink Bouris*. It tells the story of three young people living at Anvers between 1940 and 1950.

Lieve (Marie-Christine Barault) is a conventional-enough wife, living within the confines of her husband's interests and his household. A little before the Second World War she married Adriaen (Ruiger Hauser) a political fanatic who voluntarily

5. Women who have been with the Nazis have their heads shaved.

7. Lieve and Francelle continue their ambiguous relationship after the war.

8. Lieve and Adriaen take up their life together after the war but Adriaen's bitterness makes it impossible.

goes to work in Germany after the campaign of May 1940 and a short stay in France.

As a consequence Lieve finds herself the inevitable victim of Adriaen's fanaticism and lives a solitary existence in a house surrounded by white walls like a convent.

One night, Francelle (Roger Van Hool) a resistance fighter, seeks refuge in her house and Lieve hides him in the cellar. He leaves soon after but returns regularly and she continues to hide him. They are attracted to each other and once more Lieve finds herself a victim, this time of a passion for a man who is only using her.

After the Liberation Lieve hinders Francelle in his career, seeming now to be remote from him. Nevertheless he intervenes in Adriaen's favour who, on his return, is condemned only to a short prison sentence. Francelle also helps Lieve to start a small antique shop.

When Adriaen is released Lieve takes up her life together and they have a son. But Adriaen becomes a recluse in their house and writes his memoirs, full of bitterness and disillusion.

From time to time Francelle calls on Lieve and when she sees that Adriaen will never free himself of his obsessions, she decides to leave her husband and the house to find a better life for her son.

Bert Andrieu and Willeke van Ammelrooy as Jan and Pascale in Harry Kumel's 'Het Verloren Paradijs' (Paradise Lost) which continues one of the director's favourite themes, that of the ambiguity and duality of character.

Right: From 'Madame X' written, directed and photographed by Ulrike Ottinger — "probably", writes J.R.L. Reyner, "the worst film in the festival". But certainly possessing some unusual images such as this ship's human figure head.

## EDINBURGH '78

AMONG THE MANY new films to be seen at the Edinburgh Film Festival were several new productions from West Germany, all but one of them excellent. *The Second Awakening of Christa Klages* directed by Margaret von Trotta, (making her directorial debut after starring in many of her husband's, Volker Schlöndorff's films), tells the story of a young woman who, with two friends, robs a bank to save their children's kindergarten from bankruptcy. It then traces her subsequent life on the run at the same time showing many facets of present-day Germany.

*A Woman and her Responsibilities* directed by Ulla Stockl and based on a real-life psychiatric case, is a moving account of a girl trapped in her domestic environment. She first looks after her father and sick younger brother then, as an au pair girl in Paris, she has a glimpse of possible freedom but has to return to Germany, further drudgery, forced marriage and unwanted children, until she retreats into an obsessional concern with cleanliness and loses touch with reality. *The All-round Reduced Personality*, written and directed by Helke Sanders, is the story of a photo-journalist who has to compromise her own vision of the world for the sake of selling her work. She becomes one of a group of women commissioned to photograph Berlin from a woman's angle. The sponsors are after something light and toutsy but get something surprisingly different.

*Junior Godard*, directed by Helmuth Costard, is an intriguing film, almost documentary in style, about the difficulties of setting up a film in West Germany and getting Jean-Luc Godard to direct it. It is notable for a fleeting appearance of the French director.

*Madame X*, written, directed and photographed by Ulrike Ottinger was the exception among the German films and was in my view probably the worst film in the Festival, although the basic idea could have been interesting. All women who are tired of their humdrum lives are invited to band together to achieve a life of "danger, doubt, adventure and love" but the film makes them join a ridiculous, all-female pirate ship captained by Madame X the "austere and ruthless beauty, the cruel uncrowned ruler of the China Seas". Even this might have worked if done in a style of high camp, but here it becomes tedious and pretentious.

*I am my films* — A portrait of Werner Herzog, directed by Christian Weissenborn, is straight-forward interview with this well-known German film-maker, interspersed with extracts from his films to illustrate the points he makes. A very interesting and informative film as to Herzog's manner of working and his choice of subjects.



Left: a baroque image from 'Madame X'.



Above: Cyril Cusack in 'Poitin' (Poten). A film from Ireland.

Several other films in the Festival were directed by women: *Rape* — a short American film, directed by Jo Ann Klam, in which three rape victims talk to the film-maker and each other about what happened to them and about their anger at the "rape culture" in which we all live. *Ain't Nobody's Business But My Own* — a short American documentary film written and directed by Sally Barrett-Pape on female prostitution, filmed by an all-woman crew, interviewing six prostitutes, a male member of the Vice Squad and including footage from the First World Meeting of Prostitutes — interesting, frank and compassionate. *A Comedy In Six Unnatural Acts*, is another American short film made by Jan Oxnberg which sympathetically and amusingly satirizes the conventional stereotyped images of lesbians, each scene being a take-off on a different genre of Hollywood film.

*Theatre Givó*, made in Great Britain by Kimona Longiroto and Clara Polak, is a very moving documentary study of a hostel for destitute women in Soho. The two film-makers lived in the hostel for two and a half months and have brought much sympathy and clear-sighted observation and quite a lot of humour to their project. *Rapunzel Let Down Your Hair*, is the first feature made by women to be financed in the United Kingdom. It is directed by Susan Shapiro, Esther Ronay and Francine Winham and, taking the well-known Grimm's fairy-tale and using a mixture of animation and live-action, attempts to invest it with all the feminist ideas that the Brothers Grimm never thought of. *Games of Love and Loneliness* is a beautifully made feature film by one of Norway's most promising directors, Anja Breien, and tells the story of Arvid, a journalist, and Lydia, the woman he loved as a young man but failed to marry. Set against the morality of the early part of this century, but taking into account the earliest stirring of the forthcoming sexual revolution, it follows them through their separate marriages, their re-encounter and final parting.

*The Two Of Them* is a Hungarian feature film of great distinction and maturity, directed by Marta Meszaros, and starring Marina Vlady and previously acclaimed in CFR.

*The Loves of Lady Purple* is a short film made by Lizz Lettmann at the Royal College of Art, London, featuring the celebrated mime artist, Lindsay Kemp. It is a fantastic study in decadence and tells the bizarre story of a Japanese lady on a musical box who comes to life and murders all her lovers. Lindsay Kemp gives a wonderful and



Marina Vlady in 'The Two of Them' (Hungary).

compelling performance as the central character and the style of the film is much influenced by his well-known stage works *Flowers and Salome With Babies and Banners* is an excellent American documentary film, made by Susan Wengraf, and records the part played by women in the Great General Motors Sitdown Strike of 1937 resulting in the formation of the Women's Emergency Brigade. It uses newsreel footage taken at the time together with present day material which underlines the continuing need for the present activities of the Brigade. *Girlfriends* — a wonderful American feature film, made by Claudia Weill, which she originally planned as a half-hour entertainment to be made on a grant of ten thousand dollars from the American Film Institute. But as the idea developed and expanded, she was able to interest the actors Viveca Lindfors and Eli Wallach in the project, secured further money and finally persuaded Warner Bros. to take a chance on the film.

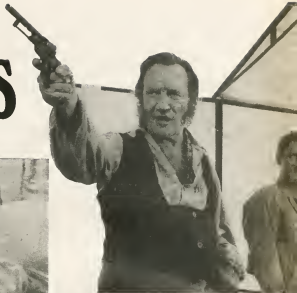
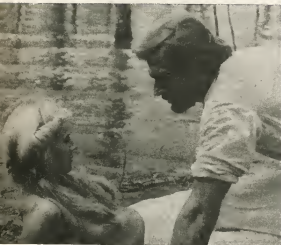
A second look at the appraisal of a film director and his work is *Roger Corman — Hollywood's Wild Angel* made by Christian Blackwood. It shows Corman's progress from a low-budget director to his present position of high-budget producer, and contains some spontaneous interviews with Corman himself as well as several of the actors and directors, who owe their start in films to Corman. Included are many clips from Corman's films, both as director and producer, among them a hilarious sequence showing a young Jack Nicholson as a masochist at the dentist. The film is most entertaining and informative.

Following the precedent established in previous years there are, in fact, several films in the Festival made by Roger Corman's protégés including Monte Hellman's *Chloe 3 Liberty 32*, a quite absurd and unbelievable western, starring Warren Oates, Fabio Testi and Jenny Agutter, which reduced the audience to tears of laughter at all the wrong places (especially so when director Sam Peckinpah appeared in a walk-on role). *Outside Chance*, directed by Michael Miller and starring Yvette Mimieux — a sequel to the same director's *Jackson County Jail*, which, in fact, follows exactly the beginning of the earlier film and then adds an alternative ending — equally vicious, violent and repellent. A disappointing Brian De Palma film *Fury* stars Kirk Douglas and John Cassavetes in a confusing and needlessly violent story of secret government researches into mind-control. Finally, the only really successful one of these 'protégé' films, Martin Scorsese's latest film *The Last Waltz*, chosen for the Gala Opening of the Festival, which records the final performance of the famous American group, The Band.

Among the other new films at the Festival I particularly liked *American Tosa*, a Hungarian film made by Gabor Body at the Balázs Béla Studio, a special studio established to allow experimental films to be made by new directors which, if a failure, could be written off. This film is about three Hungarian officers, political axles from their own country, fighting on the Unio side in the American Civil War, and it is adapted from a story by the American writer, Ambrose Bierce. It is experimental because of its "archaic" look, for the director, by lighting and printing tricks, has tried to make the film look like a contemporary newsreel, and the result is most effective. *The Scar*, directed by Krzysztof Kieslowski, is a film from Poland which is surprisingly critical of that country's industrial bureaucracy. From 'Madame X'.

Continued Page 50

# SLAVERS



A duel fought in the snows of Germany results in the death of a young man. Max von Erken (Jurgen Goslar), forced to flee the country to avoid arrest, takes his beautiful young wife, Anna (Britt Eklund), to Africa. The year is 1894, Africa is being divided up into Colonies by the World Powers, and slavery is at it's peak.

Max and Anna find themselves with an assortment of characters on board a paddlesteamer making it's way into the interior to a Trading Post — Karimba. The Trading Post is owned and run by a strange, rough and secretive individual, Alec MacKenzie (Trevor Howard). Steven (Ron Ely), Alec's nephew, is also on the steamer. Max's jealousy is aroused as he sees that Anna is attracted to Steven.

The Trading Post is attacked by native warriors led by one of the slave traders — Musulma. The fierce assault is beaten off, but MacKenzie starts to make plans against further raids. He sends the steamer for guns and men and orders Steven to take Mazu (son of a chief captured by the slavers) to go and find the Portuguese Erico Da Silva (Cameron Mitchell), also a slaver.

Steven and Mazu are seized by slavers and chained ready for sale. After experiencing some of the horrors of the slave trek, they escape by killing their guards. In the meantime, Max has left the Trading Post to explore the interior. He takes Anna with him. While crossing a river their boat is swept away in the rapids. Max gallantly saves Anna but plunges to his death over a giant waterfall. Anna makes her way back through the jungle alone to the Trading Post where she finds Steven.

The slavers are now fighting amongst themselves for possession of the great slave trek. Two of the leaders, Musulma and Da Silva, are killed by the trickery of Hassan (Ray Milland), the Arab slaver. MacKenzie, emerges as the biggest slave trader of them all.

The climax is a pitched battle fought on the paddle steamer deck. MacKenzie is killed but Steven and Anna are wounded but survive.



**STARRING**  
**TREVOR HOWARD**  
**JURGEN GOSLAR**  
**BRITT EKLUND**  
**RON ELY**  
**CAMERON MITCHELL**  
**RAY MILLAND**



**DRAMATIC SCENES FROM**  
**SLAVERS**  
**[EAGLE FILMS]**





SWEETISH



CONFESIONS

**A FORTHCOMING RELEASE FROM WATCHGROVE**



EDDIE SCOTT, known as Mr. X, is the head of an international gang specializing in the theft of valuable works of art. He also owns several night-clubs and operates a call-girl blackmail racket. In his pay are also several inside men who supply him with information as to the whereabouts of art works and the movements of their owners.

Among these last is Romeo a one-time medical specialist who has become an unprincipled playboy.

On instructions from Mr. X, Romeo makes the acquaintance of Gladys the attractive wife of a banker who owns a famous painting by Juan Lerin.

The operation is complicated by Gladys falling genuinely in love with the playboy and during a passionate session between the two in the banker's home they are seen and watched by Gladys's eighteen-year-old daughter, Doris.

Shortly after, the Lerin painting is stolen, and Doris is making a play, herself, for Romeo. This is quickly followed by the theft of Gladys's valuable jewels and visits by Doris to Romeo's apartment.

Desperate now, at Romeo's growing indifference to her, Gladys writes him a note begging him to meet her. Calously Romeo sends a gangster friend who rapes her.

Now determined on revenge Gladys hires a private detective to run Romeo to earth. When his hide-out is discovered, armed with a revolver she goes there. At that moment Romeo and Doris leave the house dressed as Bonnie and Clyde. A shot rings out and Bonnie falls. Gladys is horrified when she discovers she has shot her own daughter and, returning home, takes her own life.

Directed by Andrew Whyte, the film stars Barbare Scott as Gladys; Anne von Lindberger as Doris and Jack Frank as Romeo.



## SCENCES FROM SWEDISH CONFESSIONS





Gloria Guida in 'Confessions of an Au Pair Girl' directed by Mino Guerrini (Watchgrove).

After all the rumour and doubt Fellini is back at work on *City of Women* which Medusa will be distributing in Italy.

Ugo Tognazzi is acting in and directing *Twilight Travels* with Nino Manfredi co-starring. *First Love* in which Tognazzi stars with Ornella Muti has been premiered in Italy.

Sergio Citti's *Two Sweet Guys* has Vittorio Gassman and Philippe Noiret in the title roles.

Gökçe Hawn and Giancarlo Giannini star in Monicelli's *Travels with Anita* due to be premiered early next year. Lina Wertmüller is busy both cutting and directing *Old Wine and Tarantella* starring Sophia Loren, Marcello Mastroianni and Giancarlo Giannini.

Ettore Scola's new film is now called *The Word around Rome* — "a fresco of Roman middle class".



Nastashia Kinski and Marcello Mastroianni in 'Così come sei' (Just as you are) directed by Alberto Sordi. See CFR No. 309 for feature.

Nastashia Kinski

# the italian scene

Alberto Bevilacqua's *Two-Headed Eagle* stars Franco Nero and Helmut Berger.

Mimsy Farmer and Fernando Rey star in Aldo Florio's new film, *Death dressed in White*.

Mario Bava has begun *Venus of Ills* (a co-production with TV) with Marc Porel and Daria Nicolodi starring. Later Bava is to direct what is probably Italy's first science-fiction comedy, *Space Tramp*.

Anita Ekberg, Joe Dallesandro, Lou Castel and Paola Borboni star in Giulio Bernini's *Killer Nun* (Suor Omicidi) another TV co-production.

Erlend Josephson, Mariangela Melato and Eleonora Giorgi star in Franco Brusati's new film *To Forget Venice* which is being shot in the famous city.

Franco Interlenghi stars with Paolo Bonacelli, Maria Pia Casilio and Mirella D'Angelo. Casilio and Interlenghi are names that recall the days of Neo-Realism.





*emanuelle meets the wife swappers*



Ingrid Steeger

EMANUELLE, A YOUNG college girl, decides to write a thesis on alternative love styles for her degree (it's a modern college) and sets about making several contacts through the ads in specialized magazines.

She finds she cannot cope on her own with all the sexy situations and so enlists the help of her friends who are not slow in joining in the fun and pulling Emanuelle's leg in the bargain.

Made in Hamburg it stars Sweden's Dein Dream, Debbie Delight, Ingrid Steeger and Carmen Jeckyl. *'Emanuelle and the Wife Swappers'* will be seen at the Moulin cinema, London, and in the regions with *'Come Play with Me'*. (Tigon Film Distributors).



***anyone  
for  
billiards ?***



Top: From 'Blue Dreams'  
(Garpalm Film Distributors).

Above: From 'Bed Bunnies'  
(Cinecenta).

Left: From 'Bed Bunnies'  
(Cinecenta).

Charlotte (Lilli Carelli) tragically comes upon Carlo, whom she loves deeply, in a compromising situation and discovers his real occupation.

# CANDIDO EROTICO

A forthcoming INTER-OCEAN release



Charlotte, unaware of Carlo's real work, falls deeply in love with him. A scene from the new Italian production 'Candido Erotico' (Inter Ocean Film Distributors).

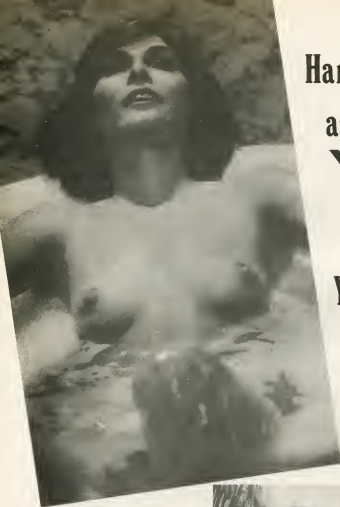


Right and Below: Two scenes from 'Candido Erotico' starring Lilli Carati and Mircha Carven with Marie Baxa, Claudio de Molinis directed.



Carlo performing his act in a Copenhagen club.





**Harlee McBride**

**as**

**YOUNG**

**LADY**

**CHATTERLEY**

CYNTHIA CHATTERLEY inherits the house and estate of the former Lady Frances Chatterley and soon after she has occupied the place comes across a diary kept by that famous lady.

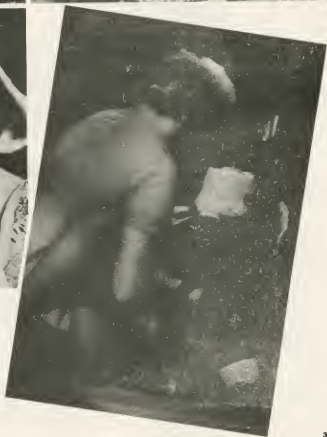
Reading the diary Cynthia is soon aroused and looks around for mutual consolation and very soon happens on the virile young gardener and an attractive maid.

Harlee McBride is the coolly sexy Cynthia Chatterley and Peter Ratray is Paul the gardener. The lovely Ann Michelle also appears as Gwen, Cynthia's friend.

The film is being specially released in Scotland as from November by Intercontinental Film distributors.







# books and the cinema



▲ Lina Romay in 'Who Raped Linde?' (Cinecental)



French Advertisement in 'Le Monde'



From 'Inside Convent Walls'. (New Realm).

SEX IN BRITISH CINEMA lies uneasily between the broad comedy of, say, the 'Confession' films and the pseudo erotic triumphs of Mr. James Bond, rarely is it treated sensitively or seriously. Indeed, looking back, it seems remarkable that we created a cinema that largely ignored the fact that a kiss often led to copulation. On second thoughts, the British film has, until comparatively recently, probably would not have led to that last recent TV showings of British cinema of the 40's!

We probably have the most complicated and prudish film censorship in the Western World and who would wager that the recommendations of the Williams committee will be implemented by either Labour or Conservative Governments. However, social and moral changes of climate have affected the international cinema and it is perhaps surprising that M. Gerard Lenne's *Le Sexe à l'Ecran* (Honn Veyrier, Paris, 95 francs) carries a limited bibliography, mainly of the elderly classics by Lo Duca, Ado Kyrrou, Edgar Morin (*The Stars*) and Kenneth Anger.

Nevertheless, M. Lenne is seriously and particularly concerned with the period of the so-called sexual revolution (peak around 1969-72, i.e. *Woodstock* to *Last Tango*) and covers some of the hard-core movies which have not yet been allowed exhibition in this country but which are shown fairly openly in France, Germany, Holland, Scandinavia etc.

M. Lenne defines eroticism as imaginative in contrast with pornography which he calls demonstrative and, as the cinema 'shows', for him there can be no distinction between the two in this medium.

Western taboos inherited from religious beliefs is a cliché that leads the author to discuss various perversions stemming from frustration: sado-masochism, homosexuality, lesbianism etc., with references to films that are as current as 1977. He demonstrates dryly that fetishism was OK when centred on Betty Grable's legs during the last war but not when Jane Russell's bust in *The Outlaw* vied for attention.

Passion is duly considered before moving on to the star system and its sex symbols and the way women have been used, viewed and abused in films from Westerns to Comedies.

The link between sexual revolution and social revolution is, perhaps, a more complex one than M. Lenne suggests. Sex was essentially an instrument of protest by the young and whether rigid elements of the Right or prudish elements of the Left were concerned about the degree of sexual licence is not really important. The surrealist and underground film makers were all young people trying to break the Establishment's grip on film-making as much as they were trying to stimulate social change.

M. Lenne concludes with a brief history of nudity in the cinema and the breaking down of sexual taboos with the introduction of hard-core movies, in America and France particularly (the French scene is covered in some detail).

In the last chapters there is an attempt to chart the link between cinema and morals, the one reflecting the other, particularly in documentary and social enquiry films.

M. Lenne deplores the mediocrity of hard-core movies, the cresson in France of cinema ghettos showing hard-core movies,

the poor scenarios of such films and the anonymity of the players. He maintains that pornography is an element of eroticism but only a small one — eroticism is an element of art itself.

It is, surely, time for a try at the ultimate, to film 'love', which Godard sought to do but found impossible. Few hard-core films have come near this ideal and in M. Linné's considered opinion Lasse Braun's *Penetration* and the Mitchell Brothers' *Behind the Green Door* have come nearest and also *Le Regard* by the distinguished director Marcel Hanouin in which a couple make love and visibly attain true orgasm.

The author, it must be added, wants to take eroticism beyond the screen, to involve the spectators and to create a real revolution.

This seems to be prostituting eroticism as art is prostituted when it is used simply as a political tool. It's usually bad art too, and it probably would be unsatisfactory eroticism. It's all in the mind you know.

## PINTER'S PROUST

A FILM VERSION OF Proust's *A la Recherche du Temps Perdu* (four books in all) has been mooted for several years. A natural director of such a project one would have thought was Resnais but it was to Joseph Losey producer Nicole Stéphane (the owner of the film rights) turned in 1972. Not a surprising choice, for *The Go-Between*, with its nice sense of period and recall had just triumphed at Cannes and *The Accident* (1968) had been a fine film in which the main character looked back at the past. The scripts of both these films had been written by Harold Pinter so, also not surprisingly, Losey involved him in the Proust project.

Pinter (with Barbara Bray as Proust advisor) worked on the script for a year (the best working year of his life, he says) and a final shooting version was achieved. There followed the inevitable task of raising the finance and, at the time of the script's publication (*Eyre Methuen* £7.00) the film still had to be made. A pity, for although many may have reservations about the entire project, a vintage Losey film would surely result from Pinter's very imaginative script.

In his foreword Pinter explains that the script is structured on the two major themes of the work: 'a movement (chiefly narrative) towards disillusion and the other, more intermittent, towards revelation, reaching to where time that was lost is found, and fixed forever in art.'

And the equally important sense of ambiguity between past and present is not ignored by Pinter who writes: 'When Marcel in *Le Temps Retrouvé* says that he is now able to start his work he has already written it. We have just read it. Somehow this remarkable conception had to be found again in another form.'

This Pinter does in a subtle visual stream of memory beginning with the ring of a garden gate bell and a yellow patch on a wall — the wall of Vermeer's *View of Delft*.

'Marcel in his forties hears the bell of his childhood. His childhood, long forgotten, is suddenly present within him, but his consciousness of himself as a child, his memory of the experience, is more real, more acute than the experience itself.'

A pity we could not have had some

notes of the discussions Pinter must have had with Losey and Barbara Bray. Pity too we could not have had the envisaged cast — with reasons.

The script is a good one and provokes our curiosity and frustration.

## LLOYD AND HIS LOGO

Gena Stavis, in his foreword to *Harold Lloyd, the King of Daredevil Comedy* by Adam Reilly (Andre Deutsch £7.50) calls the book 'Everything You've Ever Wanted to Know about Harold Lloyd.' It's certainly that and more — some of the social psychology and re-evaluation of Lloyd's aesthetics and his significance in the total picture of film history — might have surprised Lloyd. Or perhaps not, he left a bit left out when Chaplin and Keaton and Langdon were given the intellectual treatment and he spent a lot of money refitting his silent hit, *The Freshman*, without a lot of success.

Lloyd, after all, was a performer of visual gags, he was not really concerned with a characterisation seen in the context of his social and political time. Like others, he wanted a 'logo' character and he created it with the straw hat and glasses. He performed gags with varying ability — the 'danger' gags were the biggest hits because it was the danger that got to the audience and these became characteristic of a Lloyd film.

Lloyd really, was not a funny man (as was Chaplin, Keaton or Langdon) he was not truly wacky in the same way. He was an actor performing routines and the laugh was in the routine itself and its climax.

This show biz maxim (to say nothing of the song) has it that you've gotta have heart. Chaplin, Keaton, Langdon had this, Lloyd did not, at least not to the same extent. It is this that probably makes his films mechanical today; nevertheless, he created some historic film moments and they are worth preserving. I have to add that I used to go to Lloyd's films for the girls as much as for the laughs — Barbara Kent was my favourite — now seventy and living in Sun Valley, Idaho, apparently.

## STRAIGHT COMIC

PERHAPS THE SHREWDEST observation made about Will Hay in 'Goodmorning Boys' by Ray Seaton and Roy Martin (Barrie and Jenkins £5.95) comes from Ronnie Barker: 'The best straight man who ever was.'

For Hay was another comedian who created a logo character and kept within it no matter how bizarre the situation. He was first an actor and second a funny man because the situation was funny.

The authors have done a thorough research job and topped this up with relevant interviews with Hay's colleagues and family including Patrick Moore for, of course, Will Hay would probably have liked to have gone down in history as a scientist (an astronomer) for which he had a considerable reputation.

This schizophrenic conflict between the serious and the comic can often be the undoing of a comedian for he can too easily lose his natural comic flair, taking himself too seriously and expecting the audience to go along with him.

Fortunately Hay's serious side lay outside how business but nevertheless he was al-

ways wondering if he shouldn't try something different from the celebrated 'two' and when he went to Ealing he went alone and in Val Guest's opinion: 'I don't think anything really worked out for him there. It was a matter of ego, wanting to go solo. He reserved the fact that they (Marriott and Moffatt) had become as prominent as himself.'

It's an absorbing book and a useful study in the accumulation of data on British comedy, surely the genre for which British cinema will be best remembered in the first half of the 20th century.

## CHRISTMAS COMIC

As Christmas is close, two publications certain to raise a laugh: *The Morningstar and Wess Special* (Star Books £1.75) and *The Bumper Book of the Two Ronnies* (Star Books 75p). The first is just about the craziest collage of text and pictures (80 large pages) centred on the immitables, and the latter a collection of vintage dialogue from the TV series. If you don't get a giggle from these there's no hope. For you.

Which raises the question: why is it so difficult for TV comedians to move to films? Hancock, the greatest, never really made it and M and W are not the same on screen. B and C have never made a feature film together but some of their medium-length TV films, such as *The Plow*, have been very funny. Ronnie Barker is, in fact, a great character comedian of considerable range and has never really been fully stretched in a role (that sounds like the beginning of a typical 'Two Ronnies' joke). He could, in fact, become an English Raimu — in fact, why doesn't the Beeb do *La Femme du Boulanger* with Ronnie and Ronnie?

W. R.

The celebrated trio (Will Hay, Graham Moffatt and Moore Marriott) in the classic 'Oh, Mr. Porter' (1937) directed by Marcel Vernel who had a happy rapport with the comedian. From 'Good Morning Boys', by Ray Seaton and Roy Martin.





Theodore Berra as Salome (1916) — early days — surely that head-dress is an embryonic piece of welded sculpture.

THIS MONTH, November 14th to be precise, Hollywood will celebrate its Diamond Jubilee — seventy-five years of creating the celluloid American Dream — with searchlights and fireworks and a mantle to be raised by helicopters from the refurbished 30ft. letters spelling Hollywood that has stood for decades on the hillside overlooking Sunset Boulevard.

But is Hollywood alive and well? It really depends on what you mean by alive and well. The 1977-78 film year was the most lucrative of all time and figures through the current season look as if they may top that. More Americans, certainly, have been going to the cinema in 1978.

*Close Encounters of the Third Kind*, *Star Wars*, *Jaws 2*, *The Godfather Part II*, *Conan*, *Saturday Night Fever*, *Grease* are some of the productions that have triumphed at the box office. But is the money keeping in the business or going into other fields?

The trouble is, these are not the days of single-minded film-making studios. These are the days of international conglomerates and film-making is only part, and a small part, of the money-making set up.

In 1962 Universal became a branch of Music Corporation of America, a diversified enterprise of some 800 million dollars.

Since 1960 Paramount has been one of the dozen divisions of the multi-national petroleum Trust, Gulf and Western.



The famous Hollywood sign (much dilapidated here) which has been read as a symbol by such artists as Edward Ruscha in pop art style and which has now been refurbished by local residents, film technicians and artists but, apparently, not by the studios, to commemorate the 75th anniversary of Hollywood this month.

## 75 YEARS OF THE AMERICAN CELLULOID DREAM

In 1907 United Artists were taken over by Transamerica Corporation who operated largely in Real Estate, Assurance and own Trans-International Airlines and Budget Rent-a-Car.

Warner Brothers, since 1968, has been part of National Kinney Corporation although it still retains a certain independence because of its link with Warner Communications Corporation.

In two stages (1969 and 1972) the Las Vegas entrepreneur, Kirk Kerkorian, became the proprietor of MGM. Speaking of the film interests of Columbia and Fox the solicitor Tom Pollock is quoted as saying that they were "a tiny drop of water in the ocean of multinational interests."

Paramount also, for instance, represents only 6% of Gulf and Western's business (despite the tremendous success of *Love Story* and *The Godfather*).

It is not surprising, perhaps, that Kirk Kerkorian, needing capital for his other investments, decided in 1970 to sell MGM's artistic patrimony accumulated over 45 years — some 190,000 costumes, 12,000 accessories and 2,200 films.

However, Conglomerates and Studio bosses do not always see eye to eye as witness the resignations of five top men at United Artists in January last. For Hollywood it was an example of the power of the conglomerates and the weakness of

the studio tycoons. And this despite the fact that 1977 was the best year the studio had since its foundation in 1919. Its world receipts attained 318 million dollars, a record in the history of Hollywood.

Directors of Studio production in Hollywood today indeed have a nerve-wrecking task for the cost of an average film has escalated from 400,000 dollars in the forties to 5,400,000 dollars in 1977 and as the solicitor Eric Weisman has said "the stakes are so enormous that if you make a mistake you instantaneously become a leper."

Can this, in any way, be good for film-making?

On the face of it it would seem not but highly successful films are being made. This is true, but the new methods (including packaging and pre-selling films via dials and TV) and decisions are changing the make-up of the film industry: the traditional trilogy of producer, distributor and retailer.

The big success films such as *Star Wars* and *Grease* are staying so long at the cinemas in London and in the provinces I consider only this country that the exhibition of other films is being pushed farther and farther back. For the small distributor this means that his turnover, being sharply reduced and for a small company which may have already paid a producer a guarantee the situation could be critical.

Some might simply accept that the commercial cinema today is an activity only for the plants. But it would be a sad day if it came about — it's a situation that practically every succeeding generation of young film-makers has to fight against. One cannot imagine the conglomerates being interested in the small time competition. One cannot even believe that they would set aside some profit for smaller, less obviously commercial film-making — they don't even contribute to the reconstruction of the Hollywood sign.

No wonder the small competition is turning to TV.

## HOLLYWOOD ON TRIAL

Another aspect of Hollywood is exposed in a film made two years ago and due for release by Contemporary Films. It is *Hollywood on Trial* directed by David Hebern Jr. with narration by John Huston.

*Hollywood on Trial* is the story of the blacklist years which deeply divided Hollywood and America. It is a critical examination of the period of American history told through archive footage on the Depression years of the 30's; the years of the Second World War and the effect of "Pearl Harbour"; the origin of the House of Un-American Activities Committee in the 40's, which called the film industry from Hollywood to Washington. The film follows through with the hysteria and paranoia of the blacklist years of the 50's right up to the present day.

Compilation interviews of key figures from that era are juxtaposed with archive film of the same people. Huston concentrates on the fate of the Hollywood Ten: the men who made history by pleading the First Amendment before HUAC. Other people such as Paul Robeson, Charles Chaplin and Berthold Brecht are left on the sidelines — that would require another two hours of film!

Much of the footage is of the hearings of HUAC. Personages such as Jack Warner and Louis B. Meyer, Gary Cooper, Adolph Menjou, Robert Taylor and Walt Disney, enter the story. Suspected "Reds" like Lester Cole and Dalton Trumbo are brought forward. Soon the Hollywood Ten are defending their rights before a hostile investigation committee.

It was a conveyor belt system that had its casualties and its critics but it did establish a crafts approach that, for the most part, turned out well-structured, plausibly directed, played and mounted. To such an extent that the majority of these films can still be viewed today with enjoyment and certainly with interest. It was a period in which self-indulgence behind the camera was rarely allowed. This, maybe, had the effect of cutting down the flights of experimental fancy but

The film ends on the sober note that loyalty checks and blacklisting still continue. Many former "listed" people could work only through a pseudonym or "front". Indeed, many people approached to appear in this film refused to speak on the matter at all. This was the time of the Red Scare and Joseph McCarthy: of the Hollywood Ten and the Motion Picture Alliance for the Preservation of American Ideals; of film union wars and self-censorship moves; a time that America and Hollywood would now prefer to forget. All these events are recalled with flashbacks to the past and reflections from the present.

## THE GOLDEN JOY

The thirties represent only ten years of Hollywood's seventy-five years and yet they have come to be known as the golden years as in Germany the twenties have come to be so known. The reason, surely, is that in this decade the Hollywood image was created for and accepted by a world waiting diversion and which was still wholly naive in its approach to mass media entertainment.

In this fertile soil the sole system of Hollywood film-making was established — the several genres: drama, love stories, the western, social dramas, suspense, sophisticated comedies, the musical — they all drew their particular directions, stars, writers.

It was a conveyor belt system that had its casualties and its critics but it did establish a crafts approach that, for the most part, turned out well-structured, plausibly directed, played and mounted. To such an extent that the majority of these films can still be viewed today with enjoyment and certainly with interest.

It was a period in which self-indulgence behind the camera was rarely allowed. This, maybe, had the effect of cutting down the flights of experimental fancy but

Disaster scene from the thirties — 'The Rains Came' (1939) starring Tyrone Power, Myrna Loy and the debut of lovely twenty-one-year-old Brenda Joyce who had a very fetching 'offering' sequenced to Power!

genuine talent and hard work produced some outstanding productions and one wonders if some of the post-war stars and films will have the same appeal in thirty or forty years time that the great names of the thirties still have for us.

We are in a technically difficult period and on signs that could turn out as a handful of studios, so many mammoth musicals, dramas, comedies and westerns seems beyond our ken today.

The Hollywood thirties have become an area for serious study as the German twenties have. It is a study that is considerably assisted by such books as Paul Trent's *The Fabulous Movie Years*, the *Thirties* an American publication distributed here by Orion Books (£5.50).

In 1921 large, lavishly illustrated papers (only a few in colour unfortunately) it runs from *Ta-ra-tara* Doug (Richard Cromwell), Noah Berry, Joan Peers) to *Wuthering* Hughes (Merle Oberon, Laurence Olivier, David Niven, Donald Crisp, Flora Robson).

It misses very few names (the emphasis may not always be your own and, inevitably, it may not mention some of the films that may have meant, at the time, much to older filmgoers. Certainly one would like to see them on TV: *Peppermint Fox*, *The Citadel*, *The Gay Divorcée*, *The Awful Truth*, *Lost Horizon*, *Rembrandt*, *Whoopee*, *Hush*, *Morning Sacred*, *Min and Bill* — not always the big ones, but the in-between ones — these reveal the real overall standard of the period.

**Mädchen  
die nach  
München  
kommen**



Above: From the German film, 'Mädchen die nach München kommen'.

Faye Dunaway plays an international photographer, Laure Mers, in 'Eyes of Laura Mers'. Here she is taking shots on location in New York. (Columbia).



# Camera Eye



Lina Romay poses for a photographer in 'Rolls Royce Baby'. (Cinecitta)





Olivia Pascal and Betty Vergès pose for a friendly photographer in 'The Fruit Is Ripe'. Who wouldn't be friendly? (New Reelin release).

Laura Gemser as Emanuelle is a fashion photographer in 'Emanuelle in America'. (Cinecento).



the

1. Colonel Scudder (John Mills) doesn't give Henney (Robert Powell) much choice about giving him shelter in his flat. From 'The Thirty Nine Steps'.

2. Henney jumps from the Scottish express and hides under the bridge before fleeing into the countryside.

3. Henney (seated) is captured by the German spy ring but they are disappointed with their haul — a blank paged notebook. Henney is a drugged prisoner in a hotel room but manages to escape in a wheelchair and is discovered by Alex (Karen Dotrice) who realises the situation and gets him away.

5. Twelve forty-five is the critical time and Big Ben the place. Henney tries to stop the minute hand from reaching the quarter. From 'The Thirty Nine Steps', a third end, perhaps, more authentic film version of Buchen's famous story.



39



steps





# **GLEND A JACKSON** as **STEVIE**



In desperately unattractive baggy stockings and dowdy, matronly dresses, Glenda Jackson gives a brilliant screen performance as the obscure English poetess and novelist, Stevie Smith, who died in 1971 at the age of 69.

An outwardly conventional woman but with a deep-seated suspicion of middle-class institutions such as marriage and religion, Stevie Smith won the Queen's gold medal for her poetic works. In her world and thus her poetry, the minutiae of life are responsible for its unexpected tensions and drama.

Intrigued by her extraordinary interior world, so concealed by an outwardly uneventful life, writer Hugh Whitmore first conceived and wrote the play *Stevie* after two years of intensive research, then translated her ethereal qualities to the screen.

Mona Washbourne plays her maiden "Lion Aunt", a characterization that won her several awards in the London stage production that also starred Glenda Jackson.

Trevor Howard plays Stevie's literary friend and Alec McCowen her suitor.

Glenda Jackson as Stevie Smith who lived in a flat in Palmers Green and worked for a publishing company and who, on the face of it, was a dull, everyday spinster but who, in fact, was a remarkable poet, creating a world of personal imagery that was romantic, realistically moving and funny. Anyone who could write: "Tenuous and Precarious were my guardians. Precerious and Tenuous, Two Romans", is a human being with depths. Stevie lived with *The Lion Aunt* played by Mona Washbourne and seen in a scene below.



Alec McCowen as the fiancé and Glenda Jackson in a scene from "Stevie".





# THE DOMINO KILLINGS



Mickey Rooney as Spiventa in the prison yard of San Quentin.



Roy Tucker (Gene Hackman) is a fighter — he just won't quit. He has already served five years of his twenty year prison sentence in maximum security but his spirit is unbroken. Suspicious, almost like a caged and anxious animal, Tucker is sceptical when he is taken to the prison conference room to meet Tagge (Richard Widmark), who knows all about Tucker's past.

In and out of jail since his childhood, Tucker was decorated for bravery in the armed forces. Wounded, he came under the care of a doctor who tried to reform him. Tucker just couldn't make it and went to work for Bert Riggins, a cruel and sadistic man who mistreated his young and beautiful wife Ellie (Candice Bergen).

Tucker fell in love with Ellie and when Riggins was found dead from an overdose of morphine Tucker was tried and sentenced for the crime while Ellie was found guilty as an accessory. She is now out of



Tucker and Ellie (Candice Bergen) are reunited for a brief period of happiness.



Above: The pilot of the helicopter has been hit by gunfire and Tucker moves to help him but is stopped by Brookshire (Bob Herron) who threatens him with a gun.

Left: Tucker (Gene Hackman) gets ready for the assassination which he intentionally bungles in 'The Domino Killings'.

prison but Tucker refuses to answer her letters, believing it is better for her if she does not hear from him again.

Tagge promises Tucker freedom in exchange for an undisclosed 'favour' to be performed at a later date. Tagge's associate, Pine (Edward Alvert), antagonizes Tucker but he agrees to go along with their plans if his cellmate, Spiventa (Mickey Rooney), is also set free. During the escape, Spiventa is killed by one of Tagge's henchmen and Tucker wakes up in a San Francisco hotel.

General Reser (Eli Wallach) is now in charge. Tucker is allowed to speak to Ellie on the phone and learns that he is accused of killing Spiventa. He is soon on his way to the Central American city of Puntarenas where he has been set up with a passport under an assumed name, a large bank account and a beautiful villa.

Here he meets Ellie again and they are allowed a brief time of happiness together.

Tucker searches for a way to escape the organisation that has him in its power, but he is trapped.

He and Ellie are flown to Los Angeles where Tucker is finally told the nature of his mission — to assassinate a national figure. He refuses but when he returns to the hotel, finds that Ellie has been kidnapped and will be killed unless he complies with the demands on him. He agrees to go through with the assassination.

He appears to complete his mission satisfactorily but as he and Ellie are about to jet back to Puntarenas he confesses to Tagge that he missed his target deliberately. Tagge explains that he had arranged two back-up assassins in case Tucker failed. Obviously, they succeeded. As Tucker and Ellie take off, Tagge returns to his car, which immediately explodes.

Back in Puntarenas, Tucker tries to leave

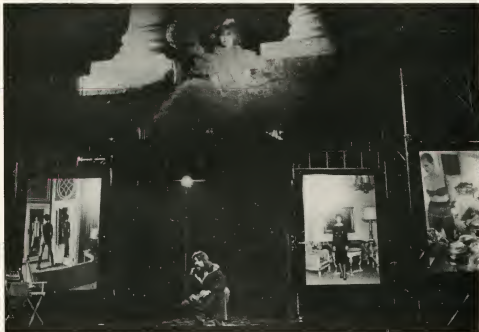


Two scenes from Ingmar Bergman's 'The Serpent's Egg' (see also CFR No. 285). The film is a penetrating study of the Berlin of the early twenties with its vice and spirit of defeat and the portent of Nazi domination.

## "THE SERPENT'S EGG"



A stunning shot from the photo exhibition in 'Eyes of Laure Mers' (Columbia). ♡



but his passport has been confiscated and he has no money. After he admits to Elle that he murdered Riggins, she tells him of her infidelities. She leaves for a walk and is

murdered. In retaliation, Tucker kills Pine and Spiventa, (whose murder has turned out to have been a hoax). It appears that Spiventa was in on the plot from the start.

Alone now, some of the fight has gone out of Tucker. As he reasons that even he cannot fight forever, he is brought into the telescopic sight of a high-powered rifle ....

# SPECIAL COP



IN  
ACTION

Maurizio Merli as Commissioner Betti in Franco Martinelli's 'Special Cop in Action' (Inter-Ocean Film Distributors).

TWO CRIMES TAKE PLACE at the same time: a lightning and brutal bank robbery (in which a young hostage is taken) and the kidnapping of some children from a school bus.

A search for the hide-out is led by Commissioner Betti and when it is discovered he negotiates the ransom and takes it to them. But he is snatched up in the bandits' car and later callously thrown out on a motor way.

Fortunately he is not seriously injured and when later he continues his investi-

gations he remembers that one of the gang spoke with a French accent. Accordingly he begins to search out an Italo-French gang led by Jean Albertelli.

With a tip-off from a Neapolitan crook working as a chauffeur for Albertelli's right-hand man, Lazzari, Betti makes contact but has to shoot Lazzari in self-defence. The authorities are not certain that it was self-defence and Betti is arrested.

After an attempt on his life is made while he is in prison, Betti is released and after an accident, staged by the Neapolitan

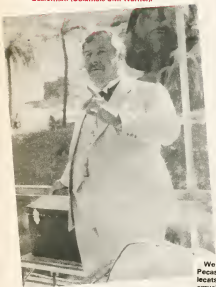
chauffeur, Albertelli is taken to hospital and given a sedative.

By this ruse Albertelli misses making contact with an arrival of smuggled goods and the contact, believing he has been double-crossed, sets out to get Albertelli.

Albertelli is shot but Betti gets his murderer.

Directed by Franco Martinelli this fast action film stars Maurizio Merli as Betti and John Saxton and Raymond Pellegrin in major roles.

Peter Ustinov is a hit as Hercule Poirot in 'Death on the Nile' directed by John Guillermin. (Columbia-EMI-Warner).



Billy Wilder directing his latest film ▲ 'Fedora' which has been bought for TV.

**Books and the Cinema.** In this regular CFR feature (this issue pages 36 and 37) the illustrations, unless specifically marked, are not necessarily from the books reviewed.

We published a feature on the Max Pecos feature film 'Marche pas sur mes lecets' in our August issue. This amusing, bright summary film is now being released as 'Sextasy' by Inter Ocean Film Distributors. Our illustrations from the film show Juliette who has been making an amorous nuisance of herself bound and cupboardized and Penny and Juliette creating havoc in an army barracks. ▼

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*Pardon Mon Affaire Too* is an amiable, sometimes seamless extension of *Pardon Mon Affaire* with the same four male chauvinists in warmish water. A shade long perhaps at 112 minutes but there is an overall pace maintained occasionally by some oversharp editing.

This is not a belly laugh comedy but an extended good-humoured chuckle with some very nice dead-pan playing from Jean Rochefort as Etienne the husband who believes his wife is playing him false

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and some sensitive scenes from Claude Brasseur as Daniel whose predilection is for young men rather than young women. Contrastingly more boisterous and, perhaps, a shade overdone is Victor Lanoux's women-conscious Bouly and Guy Bedos as the mother-oppressed Simon. There are some delightfully wry moments as when Etienne takes a hotel room opposite his house to spy on his wife Marthe, who, having followed him, and believing that he has taken the room to spend the night with his mistress, stays the night waiting for her arrival.

It is concerned with industrial development in an under-privileged rural area, and shows the growing concern of the director of the project as he realises he is ruining the human and natural environment but is powerless, (as a mere cog in a vast undertaking) to do anything about it. *The Boss's Son*, an intriguing well-made American film, directed by Bobby Roth, showing the divided loyalties experienced by a young man when he is put by the Boss (his father) into the lowly job of delivery driver for a large factory in order to learn the business from the bottom. *Poivín* is a delightful Irish film, directed by Bob Quinn in Irish (but with English sub-titles) and set among the beauties of Connemara. It tells the story of an illegal potin (whisky) distiller in beautiful performance by Cyril Cusack and his attempts to avoid the police, and to outwit his rascally delivery agents, who try to defraud him. *Storm Over Asia* — a rare chance, after a lapse of nearly fifty years, to see the full version of Pudovkin's masterpiece, reconstituted for German Television containing all the sequences deleted by the Soviet authorities in 1930. It is still breathtaking to watch.

*My Way Home*, the long-awaited final part of Bill Douglas's autobiographical trilogy of his early life near Edinburgh. The first two parts traced Jamie's early life and left him a resident in a children's home. The present film picks up the story from there, shows him being shunted between the home and his father's house, as a result of the ill-treatment of his step-mother, but finishes with him as a National Serviceman in Egypt, developing a worthwhile relationship with another soldier, Robert, and beginning to discover his own identity. Like the earlier two films it is beautifully made, contracting its subject matter to the barest essentials, and it is most moving to watch.

*The Life Story Of Baal*, directed by Edward Bennett and produced by the British Film Institute, is a straight-forward adaptation of Bertolt Brecht's play *Life story of the Man Baal* which, in turn, is an abridged and much-transformed re-working of his earlier play "Baal". It makes striking cinema and the acting and photography are superb.

*Alone or the new Continent* is an outstanding Swiss film by the director Thomas Koerfer, already famous for his previous films *The Death of the Flea Circus Director* and *The Assistant*. It tells the story of a group of travelling actors who decide to stage Voltaire's play *Alzire* during the 200th anniversary of his death, and shows their difficulties in obtaining financial backing and the problems that face them in presenting the play. In a series of interludes, which act as a kind of chorus to the film, we see the dead Voltaire and Rousseau discussing the morality and value of theatrical presentation. A nice mixture of reality and fantasy.

The tennis scene from 'Pardon Mon Affaire Too' may be ranked with the classic Teti tennis match in 'Monsieur Hulot's Holiday'.

## AFFAIRE TWO

The theme of male companionship is very much *à la mode* in France at the moment and it has to be said, that this film, although a comedy, shows the ups and downs of such friendships. The tennis scene which ends in two late punch-ups is very amusing.

American film moguls, apparently, have been surprised at the success of comedies such as *The Goodbye Girl* and *Heaven Can Wait* and believe that there is an international audience hungry for laughter. There always has been of course.

It rather looks as if the French have got in first with a new comic style as distinct from a series of comedies starring one comedian (such as our own Peter Sellers). This style gained its biggest impetus with *Cousin Cousine* and *Pardon Mon Affaire* and looks like continuing.

What makes the *Mon Affaire* pieces so acceptable? — is it because they don't play down to an audience and have the heroine rehearsing Racine's *Andromache* rather than a Whitehall farce and have Boulin prints on the walls rather than a girl by Trechikov or is it because they proclaim that human contacts, for all their ups and downs and variations, are what life is really all about and that, with a sense of humour, they may be enjoyed rather than endured?



Left: From 'My Way Home', the third film in Bill Douglas's magnificent personal trilogy about a boy growing up in a poor district of Scotland slowly discovering his own identity.

*Ninety-Two Minutes of Yesterday* — a brilliant Danish film directed by Carsten Brandt. A French business man on route to Stockholm breaks his journey in Copenhagen to deliver a parcel to a Danish acquaintance, but finds the man has left and that a woman has taken over his list. She speaks no French, he speaks no Danish, but they soon find themselves in a strange relationship using signs, sympathy and laughter. The film is unsubtitled and this involves the audience even more as they find themselves in the same predicament as the characters in the film. It was one of the best films in the Festival.

There was also an important *Perspective of British Avant-garde Films*, with programmes devoted to the work of Malcolm Le Grice, Jeff Keen, Peter Gidal and Steve Dwoskin, as well as five programmes showing the work of new directors in this field. There were also examples of a "new" category of film making, *Observational Cinema* which, in the words of Colin Young, "rejects classical documentary as being too restrictive, authoritarian and manipulative, but presents films as 'evidence' of what the film-makers have witnessed, although objectivity is not claimed but replaced by the close attention to detail and the structure of the observed event".

J.R.L. REYNER



Another fine still from the new film, "Eyes of Laura Mars", starring Faye Dunaway as an internationally famous fashion photographer.

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the excitement of the SoHo art world to Faye Dunaway's plush photography studio where her artwork is conceived. The former was constructed in the New Jersey Armory Reserve, an interior the size of a football field and closed during the filming to everyone, including press and visitors, to assure maximum secrecy.

The photography studio, created out of an abandoned passenger terminal on the Hudson River near the World Trade Towers, is perhaps one of the most unique settings ever designed for a New York-based film production. The studio contains Miss Dunaway's office, dressing rooms, an overhead walkway, and ample space for one of the film's most spectacular photographic sessions involving picturesque models posed around an indoor pool. Another prominent setting is the studio's glassed atrium in which co-stars Dunaway and Jones appear in a romantic love scene.

Yet another lushly designed interior was built for the attractive, contemporary Central Park apartment of the fashion photographer. The film's shocking surprise

ending takes place in this background. To this setting, Miss Dunaway added paintings and sculpture from her own New York apartment to give it the atmosphere of a more personal identification.

The dazzling wardrobe creations for *Eyes of Laura Mars* are the artistry of costume designer Theoni V. Aldredge. The talented designer's contribution was extremely vital in conveying the glamour of the settings, often peopled with gorgeous models as the urbane, chic Miss Dunaway photographs them.

The director of photography for *Eyes of Laura Mars* was Victor Kemper, who lists among his credits such memorable films as *The Hospital*, *The Candidate*, *Dog Day Afternoon*, *The Last Tycoon*, and *Slapshot*. Kemper moved his camera crews from one end of Manhattan to the other as the script called for a police precinct near Wall Street, a love scene in Central Park, and numerous other exterior locales.

For example, four days were spent filming a remarkable sequence at Columbus Circle at the intersection of Broadway and Central Park West. Employing several cameras used simultaneously and surround-

ed by thousands of spectators, including such famous onlookers as Elia Kazan, Paddy Chayefsky and Dick Cavett, the action was filmed involving Faye Dunaway photographing a half-dozen models in furs and lingerie with the usual backdrop of two wrecked cars set aflame and blazing. At one point in the filming, the actress appeared unable to complete the scene. Spectators on the sidelines did not fully realize that Faye Dunaway actually was acting out one of the key dramatic moments of the film.

Other sequences offered similar experiences while filming on the streets of New York. Faye Dunaway acted without a stunt double for a scene in which she experiences a black-out while crossing through busy traffic at a SoHo intersection. Another scene called for her to lose control while driving which sends her car careening through a store front window.

The most distant location for *Eyes of Laura Mars* took the cast and crew to Ferncliff Cemetery in suburban Hartsdale, New York. In this woodland cemetery such notables as Judy Garland, Jerome Kern, and Joan Crawford are interred.



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